

# ILLINOIS SOCIETY OF ARCHITECTS

## MONTHLY BULLETIN

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Nos. 1 and 2

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### THE ANNUAL MEETING

Two hundred members and guests were present at the annual meeting of the Society held in the Red Lacquer Room of the Palmer House on the evening of June 25.

A letter from Past President George L. Pfeiffer, A.I.A., of Miami, Florida, was read by Toast Master Harry B. Wheelock.

A condensed report of the Committee on Committee Reports prepared by Vice President Robert S. DeGolyer was read by the Secretary.

Past President Argyle E. Robinson presented the following resolution which was unanimously adopted:

"WHEREAS: The officers and committees have worked hard and faithfully for the Illinois Society of Architects in the discharge of their duties for the past year and as they have given freely of their time and efforts for the promotion of the Architectural Profession be it therefore

"RESOLVED that the Illinois Society of Architects in regular meeting assembled extend to the officers and committees, their appreciation for their untiring and successful efforts in behalf of the Society in all of its various branches of work and that this resolution be spread upon the minutes part of the proceedings of this meeting."

Mr. E. S. Hall was called upon to make a short report of the work of the Donors Committee which has been formed by official representatives of the Chicago Chapter, A.I.A., the Architects Club of Chicago and the Illinois Society of Architects under whose direction the scholarship competition of the Architectural Sketch Club was conducted and judged.

Mr. Hall called particular attention to the fact that some of the exhibition drawings were in the lobby of the banquet hall and introduced Mr. Albert Eiseman, winner of the 1929 traveling scholarship.

The tellers for the annual election reported that the following officers had been elected for the ensuing year:

President—Alfred Granger.

First Vice President—William P. Fox.

Second Vice President—George E. Helmle.

Treasurer—Robert C. Ostergren.

Secretary—Walter A. McDougall.

Financial Secretary—H. L. Palmer.

Directors for Three Years—Emery Stanford Hall, Howard J. White.

Board of Arbitration—Frank A. Carpenter, N. Max Dunning, Elmer C. Jensen, Joseph C. Llewellyn, George C. Nimmons, Irving K. Pond, Richard E. Schmidt.

The toastmaster then introduced Mr. Wallace Bruce Ambrose, poet-humorist, who discussed "Laughter and Life" and read many of his own most entertaining poems.

Mr. Louis LeBeaume, F.A.I.A. of St. Louis was then introduced as the honored guest of the Society. Mr. LaBeaume's address entitled "Frozen Music and the Melting Pot" appears in another column of this issue.

To my fellow members of the Illinois Society of Architects.

It is with grave hesitancy that I accept the honor you have conferred upon me in making me your president for the ensuing year. I think I realize far more clearly than do most of you how the American Institute of Architects, which it has been my privilege to serve for so many years, regards our organization. The Illinois Society of Architects is unquestionably the most important state organization in our profession in the United States. All other state societies look to us for guidance and our opportunities for service not only to Chicago, but to the entire state are almost boundless.

The Society has been extremely fortunate in the past in the type of men who have been its leaders and my ambition during my tenure of office is not to make any radical changes but to carry on and strengthen the foundations so strongly laid. Our first duty, to my mind, is to continue to so educate the public that everyone may come to know the value of the architectural profession to almost every phase of community life. Philip N. Youtz of Columbia College whose little book "Sounding Stones of Architecture" I strongly recommend to every member of the Society, says that architecture is the only reliable record of human history and that it is through their buildings we are able to trace the manners and customs and the very lives of the peoples of the past. Under the leadership of Mr. Emery Stanford Hall the Society is embarking upon a new method of bringing to the attention of all classes of professional and business men the true meaning and value of the services of an architect. It is the duty, nay the privilege of every member of the Society to actively aid Mr. Hall in the circulation and distribution of the documents which he has prepared. Along with the A. I. A. the I. S. A. has adopted a code of ethics to which every member of the Society has pledged his adherence. We can do most for our profession as well as for our individual selves by making our code of ethics and our definition of architectural service as broadly known as possible and in this case "actions speak louder than words."

There is one project before the public which I commend to you as worthy of your wholehearted and active support

in the immediate future. The outstanding exhibit at the recent architectural exhibition at the Arts Club was a design for a Soldier's Memorial prepared by Messrs. Howard Cheney and Eliel Saarinen. I understand that there is an objection to this design in some quarters because it is not of the classic type of which our modern world is so very weary. Mr. Cheney, as member of this society is now president of the Chicago Chapter A. I. A. which makes it difficult for him to actively boost his own project. We must do it for him in every way we can, individually and as a body. This design is of such surpassing beauty and in its simplicity so truly classic that it would be a tragedy for Chicago if it is not built in the location for which it was planned, just east of the Congress Street Bridges.

I hope this year and every coming year will see a tightening of the bonds between the I. S. A. and the A. I. A. Working together these two bodies can do more than any other force in the city to determine what our city is to look like and to be. As an example of the value of team work I need only mention the quickness with which the public has re-acted to our united action with reference to an attempt to change the zoning law without consulting the people. Let us unite with the Chapter in every worthwhile public cause.

I said I accepted your presidency with hesitancy but at the same time I accept it joyfully. Knowing the men on your Board of Directors and having been associated with them for two years I know I can count upon their loyal support in every worthwhile effort and I beg from every member of the Society your cooperation. Can I have it? Our opportunities are great.

ALFRED GRANGER.

#### COMMITTEE ASSIGNMENTS FOR 1929-30

##### **Building Valuations Committee**

Robert C. Ostergren, Chairman  
Frank E. Davidson  
Emery S. Hall  
Byron H. Jillson  
Richard E. Schmidt  
H. B. Wheelock  
Walter A. McDougall, Secretary.

##### **Cooperation with Consulting Engineers**

Tirrell J. Ferrenz

##### **Credentials Committee**

H. B. Wheelock, Chairman  
H. L. Palmer  
Walter A. McDougall

##### **Committee on Education**

Howard J. White, Chairman  
George C. Nimmons  
Hubert Burnham  
Prof. James M. White  
August C. Wilmans

##### **Committee on Entertainment**

William P. Fox, Chairman  
Frank E. Davidson  
Byron H. Jillson  
H. L. Palmer  
Leon F. Urbain  
J. R. Fugard  
Clarence Frazier

##### **Legislative Committee**

Frank E. Davidson, Chairman  
B. L. Hulsebus  
Frank O. DeMoney  
George B. Helmle  
Robert S. DeGolyer

##### **Materials and Methods Committee**

Tirrell J. Ferrenz, Chairman  
Robert C. Ostergren, Vice-Chairman  
John J. Davey  
Stanley D. Fairclough  
Raphael N. Friedman

##### **Membership Committee**

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Leon F. Urbain, Vice-Chairman  
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Carl Hauber  
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F. M. Bernham

##### **Publication Committee**

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Frank E. Davidson  
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##### **Public Action Committee**

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Walter A. McDougall, Secretary, Chicago  
Albert M. Saxe, Vice-Chairman, Chicago  
Meyer J. Sturm, Evanston  
Albert P. Dippold, Chicago  
Melville C. Chatten, Chicago  
George Helmle, Springfield  
William H. Schulzke, Moline  
Herbert Hewitt, Peoria  
Frank A. Carpenter, Rockford

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Meyer J. Sturm, Vice-Chairman  
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Nathaniel Koenigsberg  
Max Dunning  
Arthur Woltersdorf  
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##### **Representing the Society in the American Society for Testing Materials**

Tirrell J. Ferrenz, Chairman

##### **State Building Code**

Richard E. Schmidt, Chairman  
George B. Helmle  
George C. Nimmons

##### **Municipal Arts Committee**

Thomas E. Tallmadge, Chairman  
Charles L. Morgan  
Howard Cheney

##### **Legal Service Committee**

Board of Directors

##### **Lumber Practice Committee**

Tirrell J. Ferrenz, Chairman

##### **Resolutions Committee**

Irving K. Pond, Chairman  
John C. Bollenbacher  
D. H. Burnham  
H. L. Palmer  
Richard G. Pierce

##### **Directors to Architectural Exhibition**

Appointed November 13, 1928  
T. E. Tallmadge—3 years  
L. E. Stanhope—2 years

##### **Editors of Bulletin**

Frank E. Davidson  
Leon E. Stanhope

##### **Budget Committee**

Secretary  
Financial Secretary  
Treasurer

#### ANNUAL ADDRESS BY RETIRING PRESIDENT HOWARD J. WHITE

The Illinois Society of Architects has now completed its thirty-second year. It is the Senior State Organization of this Country.

The year just past has been one of great activity. Much has been accomplished but the retiring officers are leaving

for those that follow a large program for the coming year. During the year, it is gratifying to report that there has been a steady increase in members and we believe that the standard of our membership has been raised. We are in splendid financial condition.

It will be of interest to you to know that our organization has been called upon many times during the past year by Architects, Attorneys, Realtors and Owners for the settlement of disputes and for advice. These matters have all been painstakingly handled by the various committees.

I believe that one of the outstanding features of our Society is its Bulletin. There is no other state publication that compares, in our opinion, with our paper. The greatest praise is due the editors who have so unceasingly worked to make our Bulletin not only interesting but valuable to our members. The various issues of the Bulletin have brought letters from all over the country, sometimes in praise and sometimes in criticism, but always of the friendliest nature. I think that Mr. Davidson and Mr. Stanhope are entitled to a great deal of commendation for the splendid results of our Bulletin.

The various committees are to be congratulated upon the results that they have obtained, as shown in the reports they have made and which have been published in the June issue of the Bulletin.

The Public Action Committee deserves special mention for the excellent work that they have done in connection with the clarification and enforcement of the Architects' Act. Very much, I believe, has been accomplished through their efforts.

Special mention is also due the Publication Committee. This committee has been untiringly at work on some special publication in the form of bulletins, the nature of which will be to bring before the public the function, responsibilities and helpfulness of the architect to the prospective builder. This has involved continuous effort over a long period. We feel that during the coming year very beneficial results will accrue from this work.

I am sure that all of you will agree that the work done by our members during the past year has been architecturally better than ever before and I look forward to the production of the coming year being still better. I believe that the standard is increasing steadily and that our Society has been responsible for much of the improvement.

The annual exhibition in the rooms of the Fine Arts Club is a splendid testimony to the marked upward trend of the work being done.

The Donor's Committee on Education is to be congratulated on the successful outcome of the agreement between the three Donor Societies to send to Europe each year the winner of a competition.

The Committee on Materials and Methods which has been so ably headed by Mr. Ferrenz should have special mention for the work that they have done in standardization of building materials.

It may be gratifying to our members to know that the Committee on the Memorial for the late Louis H. Sullivan of which your President was a member have determined upon the design and materials of a monument to mark the last resting place of our beloved co-worker. We feel that the design finally agreed upon, the model of which was on view at the exhibition is typically Sullivan-esque.

In closing, I wish to extend my appreciation for the very loyal cooperation on the part of my fellow officers, the directors, committees, editors of the Bulletin, our financial secretary and Miss Dallack.

#### FROZEN MUSIC AND THE MELTING POT

By Louis LaBeaume, F.A.I.A.

It might be considered indecorous, certainly it would be hazardous, to refer to the profession of architecture as the oldest profession in the world. But we may conservatively consider it among the oldest. Specialists must have been called in to assist in the building of almost the first rude domiciles; for what supposition could be more reasonable than that the early fighters and hunters, fishers and traders should delegate the irksome and tedious details of building

to those docile members of the tribe, who because of their sweet tempers, their glimmering love of order, their fantastic absorption in the quest of beauty had come to be regarded by their fellows as gluttons for punishment? What their clients called these primitive practitioners of the art which commands our devotion I am not prepared to say. Probably many names, some of them so scurrilous that it may just as well that they remain obscured by the mists of history. To preserve their own self respect however (and it may be advisable to state here that any positive assertion of mine now or hereafter may be regarded as a pure assumption rather than the flower of research or wisdom) I feel quite sure that these first contrivers of shelters or shacks or stockades arrogated to themselves some high falutin name, just as our modern specialists call themselves realtors, or morticians or orthopedists or gynecologists. And they clubbed together; they sought solace from the slings and arrows of outrageous fortune, from the proud man's contumely in each other's presence. They swapped ideas (or stole them) even as you and I. But I doubt if any such number of them as are gathered here tonight ever got into real communication, for their world was small and the roads quite bad. Consequently, the ideas they had changed more slowly even than ours do. As a matter of fact the same ideas lasted for many, many generations. One pyramid was very like another; it was good form that it should be so.

Symbols had a sacred value and for ages were immune from the attacks of iconoclasts. True, under the hand of the more commercial members of the craft they tended after a long while to become perfunctory as the entire civilization of an era became jaded and was swept away by the rise of a fresh one.

So it was a comparatively quiet and unvexed life they led, these early architects, for that is the proud name we have given them as we recognize in them many of our own virtues. Under the blue skies of Hellas they whittled away at huge blocks of Pentelic marble, rounding the shafts of their lovely columns, perfecting the proportions of stylobate and entablature, and filling their pediments with God-like effigies. And finally after ages of experiment they achieved their apogee in the Parthenon, a temple like many another but unlike the others in its impeccable perfection. Great ideas have a way of lasting a long time, growing in beauty and clarity as they cleanse themselves of the little parasitical heresies and vagaries that cluster around them. Perhaps they never really die, but the parasites grow up again to obscure them, and a new race of men searching after beauty may find it through other formulae.

We are all fairly familiar now with the sequence of these searchings, these findings, these ebbings and flowings, these flowerings and decadences in the history of civilization, which is of course, the history of architecture; unless it were better to say in the history of architecture which is the history of civilization. The whole panorama of man's struggle seems spread out before us today. That is our good fortune and it is in a sense our curse. If a little knowledge is a dangerous thing, too much may prove a veritable disaster.

As we look out over the wide panorama of history from our vantage point and trace the winding road that men have followed, we see it branching off into cul de sacs and impasses. Here and there it is broken or lost to sight, only to be regained by tortuous detours. From the main highway running through Rome many roads turn off winding through mountain passes into fertile valleys, going north into France, further north into Flanders and by means of ferries projecting themselves into England and Norway; going south and west into Spain only ending at the sea which until a little while ago thwarted man's philanderings. The panorama with its main highway and network of byways and branching roads which we are contemplating, has its eastern limit somewhere near the borders of the Red Sea. We don't think much, or haven't thought much, of the map of Asia, for our civilization is Occidental, not Oriental, and our chief interest is in the paths that have led toward the west; to be specific if not egoistic to Illinois, to Chicago.

Climate and war and the worship of God, trade and the lust of gold, the struggle for power, the struggle for liberty—and fire, these things have all affected the architectural panorama. Which, most of all, it is difficult to say. The Mediaevalists might say the love of God, the Classicists the love of liberty. War opened the path of the Renaissance into France, the great fire of London cleared the way for it in England. The love of gold, and again the love of liberty, lured men across the ocean; and perhaps you in Chicago will say that fire has done more for civilization and architecture than any other single force. Fire can of course be a great blessing, and as we reflect upon the contemporaneous scene, the thought may come to some of us that earthquakes are not an unmitigated evil.

Well, here we are in Chicago with all our architectural heritage, the frozen music of all the ages, clanging before our eyes. When we think of the gamut we have run on these western plains in the short span of a hundred years, we must envy old Phidias his leisurely preoccupation with his few and simple and beautiful ideas. We must long for the serene complacence with which the columns were spaced about the Forum, with which the big bowls or bull rings were duplicated for chariot races and martyr baiting. And, after the Roman power had crumbled, and the blood of the martyrs had caused the great cathedrals to flower everywhere in Europe, crowding out all memory of the decaying and neglected temples, how tranquil the middle ages seem! How happy the good Abbots and their master masons whiling away the centuries as they piled stone upon stone with the faith that their pinnacles might reach to Heaven itself, seem to us now. Even the shock of the Renaissance seems mild to us; its turbulence seems tame in comparison with what we have gone through. I am not referring to the feuds between Guelphs and Ghibellines or to any of our contemporaneous condottiere or sawed off gunmen! The turbulence I speak of is purely architectural; mere gun play is child's play by contrast.

We spoke a moment ago of the span of a hundred years. That hundred years begins with the stockade of Fort Dearborn and runs past the Wrigley building into Wacker Drive or out into the lake where we see the mirage of another World's Fair, but, since we are concerned tonight only with architecture, let us cut that century in two. For the word wasn't much used before the big fire, was it? Back in Revolutionary times, Thomas Jefferson and Dr. William Thornton and Major L'Enfant and a few cultivated amateurs dallied with it, but aside from these and Bullfinch and McIntyre and a scant few others, as a people, we were concerned only with building, and mostly with canal building and railroad building. For practical purposes we may date our Renaissance at about the time Mrs. O'Leary's cow kicked over the lamp. The light that spread from that lamp lit up the sky, and the whole horizon, and revealed to us the panorama we have been looking at almost ever since.

Chicago was founded about, was it not, 1833, full two hundred years after the systematic colonization of this continent began, and something more than three hundred years later than the first outposts of the Spaniard were established. Why then do we say that the story of architecture as far as Chicago is concerned is the story of only the last fifty years, and by inference associate the same brief period with the development of all our American architecture? We know well enough that the Spanish adventurers and colonists in the sixteenth century built missions and haciendas and forts quite in the mode with which they were familiar at home. In the seventeenth and eighteenth centuries the French and the English transplanted the current classic motifs of the late Renaissance in New England, in the Virginias, the Carolinas and Louisiana. Their tradition lingered a little while into the nineteenth century and then the steam engine set men's minds spinning, and the world suddenly became one vast factory. Englishmen and Americans (and there wasn't as much difference between them then as now) being practically minded, that is to say a little stupid as to the value of beauty, and by temperament inclined to a greater interest in morals, machinery and money than in any of the muses, quickly assumed leadership in the industrialization of society. All thought of

art, and particularly of the arts allied to architecture was eclipsed by the universal preoccupation with machinery. good many disrespectful things have been said about Queen Victoria, and perhaps being in Chicago where we have been led to believe her family enjoys no great popularity, I ought not to speak a word in her favor. But no monarch, however cruel, however monstrous, however depraved has been so stigmatized as she by that descriptive adjective which conjures before our eyes the hideousities of architecture, furniture, bric-a-brac and costume to which we refer as Victorian. Chivalry, common decency demands that the poor queen should be absolved of at least part of the blame for the artistic infamy associated with her name. She was more culpable than any of the presidents who reigned coincidentally with her, than Lincoln or Grant or Rutherford B. Hayes. James Watt was the real culprit; he was the guilty party. From the day he watched the steam escaping from his mother's teakettle Art was in for a terrible wallop.

When Mrs. O'Leary's lamp turned over our artistic consciousness was at its feeblest. For fifty years everything had conspired to smother it. The gold rush, the war of the rebellion, the jig-saw, the cast iron deer, the beaded portiere, and the luxuriance of whiskers had all tended to distract our attention and obscure our perception. We had lapsed into a state of innocence which perhaps we may never know again. But while a great deal of money had been wasted on brown stone palaces, black walnut dressers, timber tourelles, turrets, and orioles, plush upholstery and fantastic gasoliers, a good deal of money had been made and saved. Steam had begun to make us rich. Two generations immune to beauty had laid the foundations of our fortune. Doubtless our grandfathers died in peace and looked forward to an eternity of bliss in a mid-Victorian heaven. But children have a way of sneering at the ideals of their parents and rich children particularly are prone to affect superior tastes, especially if they have had the advantages of a little education and some foreign travel. So gradually the tide began to turn and we began to yearn for manners and refinements that were not ours by habit. Travel and photography, Ruskin and Charles Eliot Norton, and the pre-Raphaelites began to open the eyes of the oncoming generation to the art and architecture of other times and places. We became violently self-conscious, morbidly ashamed of our gaucheries and indefatigable in our efforts to become cultured as we were rich.

Our meagre, but honestly come by, architectural patrimony still visible in the original thirteen colonies seemed insignificant even to those nearest it, by comparison with the treasures of Europe, while west of the Alleghany mountains there was nothing but the log cabin, the false front of the frontier saloon, the Baptist Church, or the Cracker Castles of Euclid Avenue in Cleveland, South Michigan Avenue in Chicago, Lucas Place in St. Louis and Nob Hill in San Francisco.

We had to make a fresh start. We sent scouts to Paris to find out what to do. Hunt came back and showed us what he had learned and we took it meekly. Then Richardson came back and his romantic gusto captivated our imaginations so that scarcely a city or town in the country remained content without some fudgely massive monument in the Romanesque manner which Richardson in the short span of fifteen years had convinced us was the style which became us best. A little later McKim and Stanford White, being more delicately minded, set out a new line of samples which appealed strongly to the growing group of cognoscenti who had felt the charm of Italy, and who could never stop talking of Botticelli and Leonardo de Vinci and Bramante and Fra Lippo Lippi. Everybody who was anybody was reading Browning then; and Browning had nothing to say about the Romanesque glories of Southern France and Spain. So Richardson was forgotten almost the day after he died, and Boston which had paid him the most abject homage turned to McKim for the design of its new public library.

Out in the west Burnham and Jenney were grappling with the new problem of the tall office building, looking back over their shoulders toward the east for inspiration, but manifesting a little western independence at the same time.

Their independence was as nothing however to the knightly iconoclasm of Louis Sullivan who early sensed the futility of trying to apply European motifs, no matter how beautiful in themselves, to the new problems confronting us. But neither Burnham's effort at logic in the Monadnock, nor Sullivan's emphasis of the importance of the pier could prevail against the scholarly quotations from the masters of the Cinquecento which McKim, Meade & White were repeating to the ever increasing delight of the well bred. Architecture was becoming something to be talked about.

Affluent clients demanded that their affluence be affluently expressed, and Hunt, turning his back on the dogmas of the Ecole de Beaux Arts, to which he had formerly seemed piously loyal, found in another phase of the Renaissance, the style of Francois Premier, those rich and coruscating details which he incorporated in the palaces of our American royalty. Thus was the cauldron bubbling during the fifteen or twenty years between the great fire and the great fair.

Whether or not the Columbian Exposition of 1892 helped or hindered the orderly development of the art of architecture in this country is a moot question. The free-thinkers shudder at the thought of it. Their most valiant spokesman, Louis Sullivan, had a part in it and made a considerable impression with his Transportation building, but the conservatives had overwhelmingly the best of it; and the White City with its mile upon mile of colonnaded facades, with its podiums and porticoes and peristyles made an impression of imperial grandeur which could not but be alluring to a great people beginning to feel its oats. McKim and Atwood carried off the blue ribbons. Atwood indicated to his eager and naive countrymen something of what the poet meant by the glory that was Greece. But McKim sensed the national temperament more accurately by revealing something like the grandeur that was Rome.

If architecture, before the exposition had become something to talk about, it now quickly became a matter of common gossip. There was magic in the word. The White City had vanished, but it lingered in men's memories as the Magic City. Our taste for columns, clean round columns, could not be satisfied. We clamored for columns and more columns as though they were sticks of candy. Financiers liked them particularly, and railroad presidents, and statesmen. And of course, with columns went entablatures, rich friezes, and richer cornices. Every important palace in Italy was reproduced either on Fifth avenue or the quieter side streets. Our banks became stately temples. Our post offices and libraries became more Roman than Rome ever was in its palmiest days.

Our young men flocked to the few established schools of architecture like Technology and Columbia to study the orders. Vignola and Palladio were names on everybody's lips. And then boatloads of novitiates sped to Paris to study planning. At the Ecole they were somewhat disillusioned and made to feel a little ashamed of their purity. So when they returned they were very French indeed, as the word was understood in the late nineties. They designed in the current Parisian idiom as Hunt had done in his time. They became virtuosos of the Cartouche and the Vermiculated Voussoir. They foregathered at Martin's where everybody spoke French and "flaneured" along Fifth avenue as though they were on the Boul Mich.

Paris held an exposition at about this time and the new classicism of the Grand Palais, the Petit Palais and the Bridge of Alexander III became the vogue of the moment. There was a tincture of modernism in all this newer French detail that appealed to these young men already in revolt against the too slavish imitation of ancient forms. Architectural phrases caught from these new masterpieces were repeated ad nauseum for the next five years. Cartouches became simpler. Sometimes they were plain elliptical blocks with stiff garlands hanging over them. Links of stony tulips exuded from orifices as though some interior pressure had forced them through. This was all very well for the French if they liked it, but we weren't really French and we soon tired of it and began to look around for something else to quote. We were out to test, to try, to grab anything that would fit. We became conscious of

something coarse and vulgar in the French taste for we were Puritans at heart. Our pedantic classicism began to cloy too. It all seemed too pompous and grandiose and stodgy. Even the Puritan may have his Romantic moments which need to be ministered to.

In Philadelphia where the blackest night had reigned throughout the entire Victorian epoch, a little group of Romanticists had already broken a few lances for the honor of Merrie England. Wilson Eyre, Frank Miles Day, Walter Cope and John Stewardson thought of architecture in the domestic terms of the Cotswold Cottage, the Elizabethan Manor House, and "the decent church that topped the neighboring hill." Bertram Goodhue fleeing from the monumental hurly burly of New York had found a quieter niche in Boston, where Ralph Adams Cram had begun to preach the virtues of the good Mediaeval life to an audience descended from the yeomanry of Shakespeare's time. Goodhue's drawings and Cram's eloquence charmed us and stimulated our latent love of the picturesque. Rural England seemed idyllic as we reacted from the sophistication of the Champs Elysées and the somber dignity of Rome.

Our Educational leaders, with the eager hospitality for half-truths so characteristic of human nature, became enraptured by the glamor of the mediaeval tradition and ordered their new college buildings to be designed in the style now familiarly known as Collegiate Gothic, because the universities of Oxford and Cambridge, though not those of Salamanca, or Heidelberg, or Padua, had been so designed. Thus after an eclipse of five hundred years, during which a hopeful world had congratulated itself upon the fact that it was done with feudalism, done with monasticism forever, we were treated to an actual vision of the resurrection.

The last few years are too near for us to be very coherent about them, if indeed there has been much coherence in them. They have been years of searching, years of pillage, years of architectural rapine. The panorama which we set ourselves to envisage imaginatively has been reconstructed in solid substance within the borders of our forty-eight states. Not content alone to concern ourselves with the highways, we have reproduced the architecture of the by-ways too. If many races have been fused in the making of America, the architecture of many races has been transplanted, if not fused, to safeguard the American citizen against home-sickness for the scenes of his ancestors, Greece, Rome, the Italy of the Medicis, the France of every dynasty from Charlemagne to Poincaré, the England of eight hundred years from William the Conqueror to George IV (we refrain from again mentioning Victoria), the Spain of the Moors, of Ferdinand and Isabella, and the four Philips, nothing since. A diligent student may make the grand tour of Europe and familiarize himself with the culture of a dozen races throughout a period of two thousand years without a passport, without even a twinge of seasickness.

This is the architecture of America, but what of American architecture? What do our flattering critics mean when they proclaim that we lead the world in this most vital of all the arts? Do they mean that our Georgian houses are better than Georgian houses ever were, that our Normandy manors are more redolent of Normandy, our Cotswold cottages more utterly charming or our Spanish farm houses more typically Spanish than their prototypes? No, they cannot mean this. Our Gothic churches cannot be better than the Gothic of the Isle de France, our temples, or rather our templed memorials or counting houses, cannot exceed the perfection of the Parthenon. They must mean something else. They must see in our factories, in our skyscrapers, something they have never seen before, something that has suffered a sea change, and taken on the aspect of its environment. They must mean your Chicago towers and Manhattan's pinnacles and cliffs of masonry.

We know that vastness and bulk, volume and height are attributes to conjure with. We know that these things cause the beholder to draw his breath almost to make his reason to totter. We have had some practice in managing them which less prosperous, less dauntless people have not enjoyed. And yet in the very handling of these American

(if you choose to call them so) masses, are we not still straining our eyes toward Europe for suggestion? We talk now of modernism, we speak with disdain even of the past of yesterday, and there is health in this, but let us be humble for a while yet until we can be quite sure that the modernism we strive for is inherent in our own character. To borrow it from Sweden, from Germany, from Holland or from France will be but to continue our incorrigible habits of plagiarism.

As moderns, we need offer no apology for being modern. It may be our misfortune, but it can hardly be said to be our fault. We were born too late to be anything else and it is really to our credit that we are more willing each day to admit the dreadful fact. We share our modernism too with our contemporaries the world over. Can it be that, though we supposedly live at a more accelerated pace than our European contemporaries, they have a clearer sense of the present and the immediate future than we?

It seems to me that I remember a period when you Illinois architects and particularly you Chicago architects were beginning to formulate a distinctly American vernacular. It might be invidious to mention names, but you all know the men I have reference to and must respect the work they do. Much of it had a noticeable tang and while it wouldn't be called modern now, as we understand that term, there was freshness and virility and logic in it. And personality, which should not be confounded with mannerism. To be different just for the sake of being different, simply to attract attention is vain, and not in the nicest taste to say the least. I suspect that this form of vanity is partly responsible at least for our confusion of styles. But the personal touch which some of you had, maybe I should say have still, is quite another and a very praiseworthy thing.

If our old stodgy habits are changing, if we are beginning to detect a new crispness and terseness, a new simplicity and directness in the design of our little buildings, as well as our big ones, we may seek for the cause in two factors. First, we are living in a crisper, smarter, speedier time; and second, client and architect are more nearly one the same than they ever were before.

The young architect of today feels and reflects the tempo of his generation. As in dress, for instance, in feminine dress particularly, yards and yards of hampering fabric, which an outworn tradition had sanctified, have been stripped off; as manners, and music, and even morals are tending more to the point each decade, each year almost, so our architecture is stripping itself of much of the historic impedimenta which clogs and hampers its natural purpose.

Architecture is an art that above all others is founded on realism, on sincerity. Our past history might indicate that we have been rather flippant in our attitude toward it. Art is something more than the feather in an Alpine hat or the gold braid on an admiral's sleeve. If we are to regard modernism as just another fashion to be played with, as something that is going to be the rage like all the other rages, we will continue to be fashion mongers rather than architects, false to our opportunities and our obligations. As a plagiarist with a bad conscience, but an earnest desire to reform, I would say to my fellow architects, having full faith in the essential virtue of the American character—Be yourselves.

#### THE ARCHITECTURAL EXHIBIT AT THE ARTS CLUB

The Forty-Second Annual Exhibit of the Chicago Architectural Sketch Club marked a new departure from all former exhibits in two ways and has set a precedent that its promoters hope will be followed in the future. The exhibition this year was an exhibit of work done by the architects of Chicago and vicinity and consequently was small in quantity but unusually high in quality. That the people of Chicago are profoundly interested in what is being done to make the city more beautiful and that they are realizing as never before, the importance of the architect as a factor in community life was evidenced by the unusually large attendance at this forty-second exhibition. Another radical change was in the location of the exhibition. When the Art Institute was built in 1892 it was intended that the Archi-

tectural Exhibition should be an outstanding feature of each year. Quarters for the Chicago Chapter of the A. I. A. were allotted in the Art Institute building and, under the inspiration of the late Charles Hutchinson a fund was started for the creation of a portrait gallery of distinguished Chicago architects with the understanding that the portraits were to hang in the Art Institute building in the room allotted to the A. I. A. The years bring many changes. Mr. Hutchinson who was really the father of the Art Institute and the patron and friend of Chicago architects and of every movement making for the beautification of Chicago has gone to his great rest. The Art Institute has grown by leaps and bounds and new kings have risen "who knew not Joseph." The Chicago chapter of the A. I. A. is now located in the Architects Club building at 1801 Prairie avenue and has taken its portrait gallery with it. For the past five years it has been more and more difficult to secure time and space for the Architectural Exhibit in the Art Institute building. This year the president of the Chicago Architectural Exhibition League was notified by the Art Institute that it would be impossible to hold the Architectural Exhibit except in mid-summer. As no exhibition in August can count upon much attendance, the Exhibition League was emphatically up against it and appealed to the presidents of the Chicago chapter and the Architects Club for advice as to whether the exhibition should be given up or other quarters sought for. At this meeting it was decided not to attempt to hold the exhibition in the Art Institute but to see if a proper date could be secured in the galleries of the Arts Club at 410 North Michigan Avenue. These galleries are conveniently located and charming in their arrangement but limited in hanging space so the committee decided that if the exhibit could be held at the Arts Club it would have to be confined to the work of architects of Chicago and vicinity. The Arts Club was approached and welcomed the idea with cordiality and enthusiasm. As their program of exhibitions for the year 1928-29 was practically filled May 24th was the earliest date available for this year but the league was assured that if it should decide to continue to hold its exhibitions in the Arts Club it could practically have its choice of dates in future.

The success of this year's exhibition has exceeded the hopes of its promoters not only in the numbers who have visited it but also in the quality of the exhibits (due to the judgment of the jurors) and the charming way in which the exhibit was hung.

The exhibition opened with a tea given by the Arts Club on the afternoon of May 24th at which tea groups of prominent women poured while others received the guests and made them welcome. Those who came to see the exhibition felt at home and among friends. All exhibitions held at the Arts Club are opened in this way and this little social feature adds much to the popularity of these exhibitions.

One word about the quality of the exhibits themselves. As the hanging space was limited the jury felt justified in rejecting everything that did not possess real merit. There were, all told, only 171 exhibits but they illustrated the very best work done in Chicago in the past year by over fifty representative firms or men and covering practically every type of building. The quality of the exhibits was so uniformly high that it is hard to pick any out for special comment but to my mind one design for the proposed Chicago War Memorial by Messrs. Howard Cheney and Eliel Saarinen was of such originality and surpassing beauty that I would wish that the Illinois Society of Architects would bend every effort to secure the erection of this building in the location for which it was planned before the Centennial. For Chicago not to have this supremely beautiful building as one of its treasured monuments would be really a tragedy. In addition to the exhibits of individual architects the jury wisely included specimens of the work being done at the Armour Institute of Technology, the Chicago Architectural Sketch Club and the Department of Architecture at the University of Illinois. The students at these institutions are the architects of the future and the public is profoundly interested in seeing what these young men are doing and in trying to visualize from their work what the architecture of the future is to be. The titles of these

exhibits show the breadth and variety of the instruction given in our architectural schools today and are in themselves a guaranty that our architecture is a living art and not a dead language. The Chicago Architectural Exhibition League composed of members of the Chicago chapter A. I. A., the Illinois Society of Architects, the Architects Club and the Chicago Architectural Sketch Club, is to be congratulated upon the new precedent which it has established and the Arts Club is to be deeply thanked for its interest and courteous cooperation.

ALFRED GRANGER.

#### NEW MEMBERS

At the board meeting June 11 the following were elected members of the Illinois Society of Architects:

Raymond M. Hood, 40th Street, New York City, N. Y.  
Herbert F. Spitzer, 205 W. Wacker Drive, Chicago, Illinois.

At the regular annual meeting of the board of directors of June 25, the following were elected members of the Society:

Howard L. Cheney, 80 E. Jackson Blvd., Chicago, Ill.  
Edward Paul Lewin, 400 N. Michigan Ave., Chicago, Ill.  
Herbert Sobel, 30 N. Dearborn Street, Chicago, Ill.

#### CORRESPONDENCE

Illinois Society of Architects.

Gentlemen:

I have decided to remove my office and residence to New York, this change taking place on July first.

I hate to think of the enormous amount of advertising and circular mail which is usually distributed to architects reaching my office in Chicago which will have to be re-mailed, and I wonder whether you have a way of advising the trade of the change in address of an architect.

My New York office is located at 200 West 57th Street.

Yours very truly,  
JOHN EBERSON.

Mr. Leon Stanhope:

Received a letter this morning, which I think is a direct answer to the question raised at the last I. S. A. meeting, namely, "Why isn't the architect appreciated?"

When the general public feel that they can avail themselves of the services of an architect without the expenditure of one cent I firmly believe that there can be no respect or consideration of our services.

Enclosed is a copy of the letter received from a real estate concern in Chicago, which no doubt is a circular letter, which has been sent to a great deal of architects.

If the A. I. A. or the I. S. A. would care to have the actual letter, I will keep it in my file until I hear from you.

Very truly yours,  
HUSZACH & HILL,  
Architects.

Letter follows:

Gentlemen:

"We are contemplating the erection of a three-story and English basement type corridor apartment building on 58x128' of ground close to five lines of transportation and the busses. We have a 90 day option on this ground and if we can get the proper loan will go through with the project.

"Will you draw up a complete set of plans for us on a contingent basis, containing 1 and 2 room kitchenette apartments?

"Very truly yours,  
\*\*\* \* \* \* \*

#### AMENDING THE ZONING ORDINANCE

On June 12 the City Council of the City of Chicago by a practically unanimous vote passed the following amendment to the Chicago Zoning Ordinance:

"The street line limit in the Fifth Volume District shall be increased 66 2/3 percent of such height limit on all frontages of premises, three sides of which adjoin streets, one of which sides abuts a street greater in width than 100 feet and one of which sides is across the street from a public park, public playground, public waterway or cemetery, it

being the intention of the provisions of this paragraph to increase the ultimate height limit of said described premises."

The remarkable thing about the whole proceeding is that this far reaching amendment was not discovered by anyone at all interested until after the printed proceedings of the Council's action were available. Apparently the "watch-dogs" of the City Council, the Municipal Voters League, were off-duty, and even the committees of the City Club and other like organizations did not visualize the importance of the amendment.

When the matter came to the attention of President Granger of the Illinois Society of Architects, he promptly brought the gravity of the matter to the attention of the board of directors of the Society who, after due consideration, authorized President Granger to address a firm protest to the City Council and to bring the gravity of the situation to the attention of the editors of the metropolitan dailies.

President Granger's letter to the City Council follows:

"July 13th, 1929.

"City Council,  
"City of Chicago,  
"Chicago, Illinois.  
"Gentlemen:

"At a meeting of your body held on June twelfth and adjourned June fourteenth there was passed an amendment to the zoning law which is considered by the Architects Club of Chicago as detrimental to the proper development of your city. The amendment is reported on page 557 of the Council Proceedings and amends Section 21, Paragraph E, Sub-paragraph 1.

"This ordinance is designed to increase the street line height limit in the downtown district along Michigan avenue, Randolph street east of Michigan avenue, along Wacker Drive and along the west side of Market street north of Madison street from 264 ft. to 440 ft. where entire block frontages are being developed at one time.

"We feel such a law will prove disastrous from the economic, sanitary and esthetic standpoint.

"While the increase in height will increase the potential earning power of land and at the same time increase the taxable values and greatly raise the taxes, the economic effect will be to render obsolete the economical set-up of all present buildings erected according to the regulation height of 264 feet, and in many cases where new buildings erected according to the amendment adjoin lower structures the light will be so cut off as to render space practically useless.

"From the sanitary standpoint, much space will be deprived of air and sunshine and the renting possibilities will be materially decreased.

"Buildings erected in accordance with the amendment will produce the effect of a wall around the loop and from an esthetic affect all lower structures will be placed in a well.

"At the present time the traffic situation is practically insolvable. It is plain to see how much more complicated the situation will become with this increase in building heights in our downtown section.

"The Architects Club of Chicago urges your honorable body to take immediate action to repeal this law in order that the progress of the city may not be retarded.

"Very truly yours,  
ILLINOIS SOCIETY OF ARCHITECTS,  
Alfred Granger, Pres.

President Granger's letter to the Chicago Tribune is also published herewith:

"July 13th, 1929.

"S. E. Beck, Esquire,  
"Editor,  
"The Chicago Tribune,  
"Chicago, Illinois.  
"Dear Mr. Beck:

"At a meeting of the City Council held on June twelfth and adjourned to June fourteenth, there was passed an amendment to the zoning law which is considered by the Architects Club of Chicago as detrimental to the proper

development of our city. The amendment is reported on page 557 of the Council Proceedings and amends Section 21, Paragraph E, Sub-paragraph 1 as follows:

"The street line limit in the Fifth Volume District shall be increased 66½ percent of such height limit on all frontages of premises, three sides of which adjoin streets one of which sides abuts a street greater in width than 100 ft. and one of which sides is across the street from a public park, public playground, public waterway or cemetery, it being the intention of the provisions of this paragraph to increase the ultimate height limit of said described premises."

"This ordinance is designed to increase the street line height limit in the downtown district along Michigan avenue, Randolph street east of Michigan avenue, along Wacker Drive and along the west side of Market street, north of Madison street from 264 ft. to 440 ft. where entire block frontages are being developed at one time.

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"While the increase in height will increase the potential earning power of land and at the same time increase the taxable values and greatly raise the taxes, the economic effect will be to render obsolete the economical set-up of all present buildings erected according to the regulation height of 264 ft. and in many cases where new buildings erected according to the amendment adjoin lower structures, the light will be so cut off as to render space practically useless.

"From the sanitary standpoint, such space will be deprived of air and sunshine and the renting possibilities will be materially decreased.

"Buildings erected in accordance with the amendment will produce the effect of a wall around the loop and from an esthetic affect all lower structures will be placed in a well.

"At the present time the traffic situation is practically insolvable. The increase in height in buildings along these main thoroughfares will make this situation very much more complicated.

"We appeal to you to use the influence of your paper in securing the repeal of this ordinance and thus protect the interests of the masses of people who rely on the public press for this protection.

"Very truly yours,

"ILLINOIS SOCIETY OF ARCHITECTS,  
"Alfred Granger, President."

A review of the published proceedings of the City Council of the City of Chicago will disclose that literally hundreds of amendments to the original zoning ordinance have been passed. It has been the rule to have these amendments jumbled into the omnibus basket and unless there is registered an objection of some alderman, under the Council rules they are passed without question. When the vast number of such amendments recommended for passage by the Council Committee on Buildings and Zoning and which are passed by the City Council as a matter of routine is considered, it will at once be obvious that proper consideration cannot possibly be given to each such amendment.

It was therefore a very simple and easy matter for an amendment containing less than eighty-five words but so broad in its scope as to affect the entire status of downtown Chicago, to become a law, without the real purport of the measure being known to anyone but its sponsors. However, the Council Committee on Buildings and Zoning, after the receipt of Mr. Granger's letter, promptly met and by formal vote instructed Building Commissioner Paschen to revoke the permit granted for the Cuneo Tower, said permit having been issued the day the amendment became law, and also to refuse to issue any permit for any other structure affected by the amendment until further instructions from the City Council.

At the same session of the committee, arrangements were perfected to hold future public hearings at which time all interests may be heard.

It may be noted that an attempt was made to enjoin the revocation of the permit by Commissioner Paschen, but on July 23 a judge of the superior court refused to grant a temporary restraining order and the validity of the ordi-

nance and of the action of the City Council Committee in ordering the revocation of the permit will be threshed out in a court of record.

If the courts strictly construe all of the provisions of the State Enabling Act, the amendment will probably be declared invalid. One of the provisions of the State Enabling Act provides that "In all ordinances passed under the authority of this act, due allowance shall be made for existing conditions, the conservation of property values, the direction of building development to the best advantage of the entire city, village or incorporated town." Having in mind this requirement of the State Enabling Act, can the City Council justify its recent amendment? May it not be also possible that many of the hundreds of amendments recently passed would be construed in like manner if tested in court? All of which leads to the question—

#### DOES CUSTOM MAKE LAW?

Every architect, of course, knows that many of the office buildings constructed in the downtown area since the passage of the original zoning ordinance, if the ordinance was strictly construed, may be found to exceed the volume requirements of the zoning code.

If the courts sustain the Council Committee in ordering the cancellation of the Cuneo permit, what about the status of any one of the other downtown towers that everyone is familiar with? Again the question—

#### DOES CUSTOM MAKE LAW?

How many owners must be permitted to violate the laws in order that custom by common practice supersedes the printed ordinance?

#### A NEW ONE

The National Committee on Wood Utilization have recently caused to be published a new textbook on "Wood Construction," edited by Dudley F. Holtzman, Construction Engineer.

The Committee endeavored in the preparation of the copy to make a record of recognized wood practice, hoping that such a book would prove beneficial to students and would be useful as a reference book in the office of those architects and engineers whose practice has not led them far into the field of wood construction.

In its pages will be found recorded most of the fundamental principles of wood construction in its various fields. The book is copiously illustrated with drawings prepared in such volume as to make them useful in the drafting-room. Every effort was made in the preparation of the textbook to make it useful to those who use wood in the building field and do not have expert information on the subject.

Grading rules of the various manufacturers associations are reprinted and in the appendix is illustrated comparable grades and suggested grades for specific uses.

The book will prove a valuable contribution to the technical library of every architect and engineer.

It might be noted that our own N. Max Dunning was a member of the Control Committee of the National Committee having the publication of the book in charge.

#### LORADO TAFT HONORED

At the recent commencement exercises at the University of Illinois the honorary degree of LL.D. was conferred upon Mr. Taft.

One of the very delightful features of the commencement program was the dedication of the Alma Mater statue designed by Mr. Taft. At the unveiling ceremonies, at the conclusion of Mr. Taft's speech, an event not scheduled on the program took place.

President Kinley stepped forward and presented Mr. Taft with a beautiful hand-illuminated testimonial:

"Lorado Taft, of the Class of 1879:

"On the fiftieth anniversary of your graduation, the Board of Trustees of the University of Illinois are most sincerely and profoundly happy in expressing their appreciation of you. The world knows you as a great American sculptor, boldly imaginative in your conceptions, and powerful in their execution. Far and wide you are admired as the creator of masterpieces of which 'Black Hawk,' 'Abraham

lincoln' and the 'Fountain of Time,' are splendid examples. "We at Illinois know that you are more than a great artist—a loyal and generous gentleman. As a citizen and an alumnus, you have been exemplary in unselfish devotion. You have not held yourself aloof from men and movements on the false plea that the possession of genius absolves men from the common ties and duties of humankind. Glorious indeed would be the future of this University if every alumnus served its needs and responded to its requests as cheerfully, consistently, and ably as you have ever done. We are especially grateful for your contribution to our educational work through those lectures upon art from which, for so many years, as your gift, our students, faculty-members, and fellow-citizens have received profit and delight—lectures skillfully illustrated, graced with humor, and inspired with enthusiasm for the beautiful.

"This noble statuary group, the latest of your many benefactions, seems to us to express your own kindly, hospitable, welcoming personality. Rightly you have perceived that the true spirit of the University of Illinois is not austere and forbidding, but sympathetic and encouraging. May it be a satisfaction to you to realize that this message of yours will impress throughout the future hundreds of thousands of students.

"All passes: Art alone  
Enduring stays to us:  
The Bust outlasts the Throne;  
The Coin, Tiberius."

#### THUMBNAIL SKETCHES

"If you want your dreams to come true, don't oversleep."

\* \* \* \*

"A good aim isn't enough. You've got to pull the trigger."

\* \* \* \*

"First, water is thrown over you; second, rice; third, and last, dirt."

\* \* \* \*

"One good thing about telling the truth is that you never have to remember what you've said."

\* \* \* \*

"Do all the good you can as you roll along. Life is a one-way street, and you're not coming back."

\* \* \* \*

It is reported that in the State of North Dakota that the services of licensed architects are required on all projects costing \$3,000.00 or more. The law is now in effect, but is not retroactive on work already started.

#### THE INDIANA LICENSE LAW

The Indiana Society of Architects has at last secured the adoption of an Architectural License Law for the State of Indiana. The law is modeled after the original Illinois law and after September 1, 1929, all architects practicing in Indiana must be registered.

The members of the First State Board of Registration for Architects are:

L. A. Turnock, Chairman.

Fermor S. Cannon, Robert F. Daggett, Architects.

Louis R. Brock.

Wm. A. Knapp.

John Owens.

"A successful man is one who has tried, not cried; who has worked, not dodged; who has shouldered responsibility, not evaded it; who has gotten under the burden, not merely stood off, looking on, giving advice and philosophizing on the situation. The result of a man's work is not the measure of success. To go down with the ship in storm and tempest is better than to paddle away to Paradise in an Orthodox canoe. To have worked is to have succeeded—we leave the results to time. Life is too short to gather the harvest—we can only sow."

"Zoning ordinances of several cities have been before the courts and have been upheld even to the United States Supreme Court. However, a recent decision by the latter court indicates that zoning rights of cities are not unlimited

and no city has the right to pass such ordinances if they will have the effect of destroying the property rights of citizens. This is of interest to contractors who are often faced with problems arising out of zoning ordinances.

"The decision referred to was the reversal of the Supreme Court of Massachusetts in a case where the plaintiffs' vacant lot was zoned under the city ordinance as residential property. The matter was taken to court and the Master in Chancery found that this particular parcel of land was of no value as residential property and that the zoning ordinance did not promote the health, safety or convenience of the residents of that part of the city.

"The case was taken to the U. S. Supreme Court who ruled that the application of the zoning ordinance was unconstitutional, and that the governmental powers to interfere by zoning regulations with the general rights of the land owners, by restricting the character of his use, is not unlimited and such restriction cannot be imposed if it does not bear a substantial relation to the public health, safety morals, or general welfare."

"A woodpecker pecks  
Out a great many specks  
Of sawdust when building a hut.  
He works like a nigger  
To make the hole bigger—  
He's sore if his cutter won't cut.  
He don't bother with plans  
Of cheap artisans,  
But one thing can rightly be said:  
The whole excavation  
Has this explanation,  
He builds it by using his head."

"I knew his face the moment that he passed  
Triumphant in the thoughtless, cruel throng—  
Triumphant, though the tired quiet eyes  
Showed that his soul had suffered overlong.  
And though across his brow faint lines of care  
Were etched, somewhat of Youth still lingered there.  
I gently touched his arm—he smiled at me—  
He was the Man that Once I Meant to Be.

Where I had failed, he'd won from life success;  
Where I had stumbled, with sure feet he trod;  
Alike—yet unalike, we faced the world,  
And through the stress he found that life was good!  
And I? The bitter wormwood in the glass,  
The shadowed way along with failures pass.  
Yet as I saw him thus, joy came to me—  
He was the Man that Once I Meant to Be.

I knew him. And I knew he knew me for  
The man he might have been. Then did his soul  
Thank silently the gods that gave him strength  
To win, while I so sorely missed the goal?  
He turned, and quickly in his own firm hand  
He took my own—the gulf of failure spanned  
And that was all—strong, self-reliant, free,  
He was the Man that Once I Meant to Be.

We did not speak. But in his sapient eyes  
I saw the spirit that had urged him on,  
The courage that had held him through the fight  
Had once been mine, I thought, "Can it be gone?"  
He felt that unasked question—felt it so  
His pale lips formed the one-word answer, "No!"  
  
Too late to win? No! Not too late for me—  
He is the Man that Still I Mean to Be."

Have you renewed your architect's certificate of registration? If you have not, you are not an architect under the laws of Illinois.

